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Correspondence.

THE DISCIPLES OF WILLIAM M. HUNT.

SIR: In the interests of artistic fact I wish to say a few words concerning a paragraph in the Boston letter of your May issue. Speaking of some work of Emily D. Norcross, she is referred to as "one of the few lingering representatives of the feminine boom in art, created in Boston high art circles by the munificent magnetism, spicily dashed with humor and big D's, of the late William M. Hunt," with more to the same purport. Now this, in its intentional smartness of statement, is all right, yet it would certainly convey to any unininitiated reader the impression that not only had the boom itself collapsed but that the representatives were nearly all dead or on their last legs. I attempt no boom for female painters, of which Boston has of a surety her full share, when I say that all the women still painting here (with the exception of a very few new-comers since Hunt's death, and a woman or two who learned to paint elsewhere) that can command anything of critical notice have been and still are disciples of Hunt. Let me name some of these, who are, to say the least, as prominent and devoted as Miss Norcross. There is Elizabeth Booth, one of the most unique and daring of colorists, whose work has been exhibited often enough in New York to tell you whether it is or is not behind the average in drawing; Miss Dixwell, who just died at Paris, and who promised greater things than she had achieved; Ellen D. Hale, a strong painter, whose work has been honorably noticed in the present Paris Salon; Miss Bartol, of good local standing—I doubt if she has sought to make herself much known elsewhere; Miss Cranch, a painter of quality and promise, who has two noticeably strong portraits now at the Museum Exhibition; Miss Alice Curtis, who has done effective things both in figure and landscape; Mrs. Whitman, whose decorative color effects move all observers to comment, whether they may approve the broadness of her methods or not. Then there is Miss Johnston, sister of John Johnston, the cattle painter, considered by artists themselves one of the best workers in charcoal among us. Miss Helen Knowlton also does her best in the same line, when she can spare a moment from teaching; a strong female head of hers was among the best things at the late Art Club exhibit, and black and white requires drawing! Lastly, I will name Miss Rose Lamb, a lady who does not publicly exhibit, and who I am not sure wishes to be known professionally as an artist, though among those who best knew Hunt's work, she is pronounced nearest to him in portrait painting of any pupil he ever had. Those who had opportunity to study Hunt's portraits will recall the ferment he often created by not painting literal or photographic likenesses, because he centred his powers in catching the characteristic, the individual meaning of his subject—a trait also of the old masters. The "communicated enthusiasm" to which your correspondent refers, or else some touch of nature in herself, appears to have endowed this pupil with a kindred faculty, which is so well appreciated by people best able to avail themselves of the things that talent, travel and observation afford, that this artist has even now portrait commissions on hand to absorb the patient labor of the next two years. So much for one "lingering" segment of that "boom in high art circles," while I pass over others whom some think quite as worthy of note as those I have named.

I am sure, however, that all or nearly all the women named, look upon themselves simply as humble workers in the field in which they have elected to earn a livelihood. We have had other schools both before and since Hunt's death—schools that advocated more seemingly severe methods, and to which women have given themselves with equal assiduity, if not enthusiasm—and I would much like, for the local credit, to find as many names out of them all to set against the above-mentioned, as doing work of equal notability and range. Miss Bothé, a German lady, I believe, altogether trained abroad, and a comparatively recent comer here, is the only one I call to mind to set beside them, different in basis as her work may be. We have other workers in plenty, and doing good work in special lines, such as Ellen Robbins, Annie C. Nowell, Mrs. Farr, Mrs. Lombard and others, in flower painting, besides a host of female water colorists, who are trying to work themselves into artistic light and may in time succeed. The Museum School is laying a good foundation, and is constantly sending out pupils who essay to trim their own lamps, but I recall none who as yet have succeeded in creating a flame above the illuminating powers of a penny dip. Whenever Simmons or Pearce or Davis regales us with a fine artistic display, somebody is sure to compliment the Museum on their success, because they learned there their rudimentary draughtsman strokes, while their work loudly and eloquently proclaims that they learned to be painters in France. So far as I can discover, the Museum instructors do not claim to turn out artists; they claim to teach drawing. Mr. Otto Grundman has in the present Museum exhibit two portraits excellent in groundwork qualities, but by no stretch of courtesy could they be pronounced the work of a colorist or consummate tonist.

It is true that Hunt was as temperamentally unfit to be a teacher as creative impulse always is. Doubtless the great artists of the past had a similar drawback. They all had followers, and the followers have left work, but where is it found to equal the master's? Hunt's pupils have progressed as far as temperament would let them, and that is the limit that handicaps us all. When we learn to value the training of temperamental light more, and the head cramming of hearsay less, we may as a people do more individual work. "Communicated enthusiasm" is better than none at all.

T., Boston, May 20.

CONCERNING EMBROIDERY.

MRS. T. G., Topeka, Kan. (1) The design of "Pond Lilies" would do very well for the end of a table-scarf. The foundation is of shaded crimson plush, and the leaves are worked in the usual way with silk arrasene in deep leaf green shades. The petals of the flowers are first filled in with double zephyr to bring them into half relief, and are then embroidered in white filoselle, delicately shaded with a few stitches of light pink and pale sage green. The stamens are worked in yellow chenille. (2) As a rule, dark grounds give the strongest relief to the design. Dark brownish greens, deep dull blues, and rich maroon shades, make good grounds; but if the design be many-colored, black will be found the safest, as it will subdue, and at the same time show out, the brilliancy. Some of the most beautiful work is done on pale grounds; creamy white, buff, pale gray and fawn, all make good ground-tones. If strong relief is desired, either a dark or a light ground must be chosen; the intermediate shades, unless of a very neutral tone, do not as a rule make good grounds—great judgment is required in their use, or an indistinct effect is the result.

AMATEUR ART COLLECTIONS DUTIABLE.

SIR: In anticipation of a short tour through Europe, I am desirous before starting to know if duty will be collected on photographs, chromos or lithographs, wood-cuts, process-prints and such other scraps as an amateur artist might collect during his travels, for the promotion of study and not for traffic.

W. T. T., Phila.

SIR: The inquiry of W. T. T., referred to this office by you, has been received. In reply, it is stated that "professional

books, implements, instruments, and tools of trade, occupation or employment of persons arriving in the United States" are free of duty, but as "photographs, chromos or lithographs, wood-cuts, process-prints and such other scraps as an amateur artist might collect during his travels" cannot be considered as included in such enumeration they would, on importation, be liable to duty.

W. H. ROBERTSON, Collector, Custom House, New York.

PEN DRAWING FOR FAN DECORATION.

A. J., Trenton, N. J.—For drawing with a pen on a fan mount use Prout's brown ink (which may be bought at almost any artist's material store for forty cents a bottle). An ordinary steel pen should be used. The lining with the pen should always be done downward; otherwise the ink will spatter. Comparatively fine gros-grain silk should be used. Before being used it should be dipped into a pan of Cox's solution of gelatine thinned with water, or into a bath of strong alum water, and it should then be stretched to dry. The number of sticks for such a fan varies from thirteen to sixteen. Twenty-two inches is about the standard width.

SUNDRY QUERIES ANSWERED.

MRS. J. A. W., Tacoma, W. T.—The effect of a "bluish white transparent mist over a landscape" is secured by scumbling. The painting, being quite dry, is covered all over with clean poppy oil, put on with a stiff flat bristle-brush, and well rubbed in. Then take a little silver white, yellow ochre, ivory black and light red, and mix them into a tone of light gray, adding a little cobalt if necessary, and omitting the yellow ochre, according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat bristle-brush. This will give a semi-transparent misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in, after the brush has been employed.

F. P. A., Bradford, Pa.—Artists do not use varnish on water-color pictures, though the Soehnne aquarelle varnish is imported by dealers for that purpose, and is the only thing of the kind we know of. It is better still not to use any varnish.

F. T., Troy, N. Y.—The fact of your ivory statuette having been kept on a hot mantelpiece would account for the cracking. Articles in ivory should never be exposed to heat or dryness.

F. T., Trenton, N. J.—The secret of the mysterious fire-screen you describe is easily explained. The landscape is sketched in with india-ink and the foliage is painted with muriate of cobalt. The blue parts are put in with acetate of cobalt, and the yellow with muriate of copper, which are invisible when dry, but come out in the proper colors when set before the fire. When the screen is removed from the fire the colors disappear.

T. B. S., Cairo, Ill.—To make impressions for a leaf album get a slab of plate-glass and spread upon it a little printer's ink; with a small roller, such as printer's use, roll the ink till the glass is equally covered; then lay the leaf (clean and freshly gathered) on the inked glass, and carefully draw the roller over it. Next lift the leaf by the stalk (using it carefully because of its fragility) and place it in a folded sheet of paper; press and rub gently over it, being careful not to let it alter its position. Then take the leaf out, and you should have a beautifully clean impression of both the front and back. The same effect might be got with lampblack or oil color, but with printing-ink it is not only clear and sharp, but permanent.

E. B. C., Amherst, Mass., asks (1) why in rubbing out the pencil outline of his pen-drawing in India ink the ink rubs too? Probably because the ink is inferior. Reynolds's liquid Japanese-India ink is the best for pen-drawing. Winsor and Newton's is also good, but not so black. (2) French ultramarine is good. (3) Madder lake, we believe, is the only one of the lakes which is not fugitive.

PALMER, Norwich, Conn.—A young man who seems to have a natural taste for drawing asks what he shall do to become an illustrator. He must first learn to draw correctly. If he has had sufficient elementary practice, let him begin at once to draw from the cast, in charcoal or crayon. He may, after a little while, use a life model; and, indeed, at no time need he hesitate to try to draw anything, animate or inanimate, that may take his fancy. Of course, he will make many mistakes, but if there is someone to point them out to him, his best training will be to learn to recognize them and correct them. Back numbers of The Art Amateur will furnish him with instructions for drawing in charcoal, crayon, and pen and ink. Let him begin with charcoal, which is easy to manage, and will teach him breadth and simplicity. For this he can hardly find a better study than the head by M. Olivié published in the June number. The art schools of the National Academy of Design and the Cooper Institute are free. Instruction at the Art Students' League costs \$12 a month.

New Publications.

ARNOLD'S "SECRET OF DEATH."

IT would be hard to overrate the service which Edwin Arnold has rendered to the English speaking world in putting into clear and melodious English verse the philosophy and much of the history and tradition of Buddhism. Of course the way has been made plain for him by the labors of Max Muller and other Sanscrit scholars who have spent their lives in translating and popularizing the sacred books of the Hindoos. And the apparently unrelated work of physicists, like Tyndall and Huxley, and of the modern sophists, like the late Professor Clifford, have had much to do with inducing the public to look farther than to the polemical literature of the day for a means of reconciling their religious aspirations with the dicta of modern science. Such a means, many believe, is to be found in the inner teachings of Buddhism; but, without Mr. Arnold's guidance it is doubtful if they would ever arrive at a fair comprehension of what Buddhism is. In his "Light of Asia" he has given us a clear and, at times, a highly poetic account of the life of Gautama and of his ministry. In the principal poem of the present volume, "The Secret of Death," he offers a vision, with running commentary of the first three chapters of the Katha Upanishad, treating especially of the point in the Buddhist belief which most puzzles and most interests westerners—namely, the doctrine of Nirvana. As an exposition in verse of a high and difficult theme, there are few poems in the English language to compare with it. As the author says in his dedication: "—the East and West will some day give—

When Faith and Doubt are friends, at some far meeting—

Late praise to him who dreamed it."

Of the other poems in the book several are of Indian subjects, "The Rajah's Ride," "A Bihari Mill-Song," and a "Song of the Serpent-Charmers" being particularly full of Eastern feeling and of local color. The remaining poems chiefly show Mr. Arnold's extraordinary ability as a translator; his rendering of Lorenzo De Medici's "Mencia" and of Victor Hugo's "Epic of the Lion" being simply irreproachable. The naïveté, bordering every now and then on the burlesque, of Lorenzo's pastoral, must have made

it no easy task to put into English; yet Mr. Arnold does not make a slip from beginning to end. There is an excellent bit of description in the introduction to "The Secret of Death" which no one should fail to read. Boston : Roberts Brothers, 1885.

PERSONAL TRAITS OF BRITISH AUTHORS.

THIS interesting work, edited by E. T. Mason, and published by Charles Scribner's Sons, has, we regret to announce, reached its last volume. Coming down, however, as it does, nearest to our own times, the last is perhaps the most interesting of the five. We are naturally disappointed at the omission of two such names as Thomas Carlyle and George Eliot, and it is not easy to accept with a good grace the editor's explanation, that "the material concerning one was too recent and concerning the other too scanty," in view of all that has appeared in print about these writers. With such a feast of personal gossip as is afforded, however, with reminiscences concerning Sydney Smith, Hood, Macaulay, Jerrold, Thackeray, Dickens and Charlotte Brontë, we are content to accept the situation, satisfied that the publishers can hardly escape a public demand for another volume, which should include not only Carlyle and George Eliot, but Kingsley, Disraeli, Bulwer, and perhaps Charles Reade and Anthony Trollope. The pages devoted to Sydney Smith abound in the witticisms of the genial canon of St. Paul's. We venture to quote one which may be familiar to the reader, but it will bear repeating, and it is thoroughly characteristic of the delightful humor of the man. Leslie, the professor, had been attacked in The Edinburgh Review for something he had written upon the North Pole. He went to see Jeffrey, the editor, about it, and found him just as he was getting on horse-back and was in a great hurry. Leslie began with a grave complaint on the subject, which Jeffrey interrupted with "O damn the North Pole!" Leslie went off in high dudgeon, and soon after met Smith, who, seeing him disturbed, asked what was the matter. He told him what he had been to Jeffrey about, and that he had in a very unpleasant way said, "Damn the North Pole." "It was very bad," said Smith; "but do you know, I am not surprised at it, for I have heard him speak very disrespectfully of the Equator."

LITERARY NOTES.

HOUGHTON, MIFFLIN & CO. have begun the publication of a collection of summer novels to be known as the "Riverside Paper Series." The books will be printed from excellent type, and will be most attractive in external appearance. Hardy's "But Yet a Woman"—now in its twentieth thousand—leads off the series, and is followed by others, some of them new to the public.

THE PHILOSOPHY OF DISENCHANTMENT is the title of a new book on pessimism, by Edgar Evertson Saltus, already favorably known as the author of a little volume about Balzac.

PINK AND WHITE TYRANNY, a favorite "society" novel, by Mrs. Harriet Beecher Stowe, appears from the press of Roberts Brothers in a new and cheaper form than that of the original.

TREATMENT OF DESIGNS.

PLATE 447 is a design for a dessert plate—"Roses." The upper rose of the group may be painted in very delicate yellow, using a pale wash of jonquil yellow, and shading it delicately with brown green. Use pale pink for the other roses; a very delicate wash of carmine will give the nearest approach to the tint desired, unless English rose in powder can be obtained. The least possible touch of mixing yellow on the folds of the petals, will give the salmon tint seen in certain varieties of pink roses, but use it very sparingly; shade very carefully with carmine, and, for the deepest shadows a little brown green can be used. Add a little deep blue and brown green to grass green for the rich coloring of the leaves, shade with brown green, mix a little deep purple with green for the under part of the leaf, and add a little carnation to green for the stems. Outline with brown No. 17 and deep purple mixed.

PLATE 448 is a design for panel decoration, representing a spray of lilac of warm purple tone, and a bird with the rich orange and black coloring of the Baltimore oriole. To paint the lilac in oil colors, use permanent blue or cobalt with white, a little ivory black, and yellow ochre. In shading use raw umber, permanent blue, madder lake, light red and ivory black. The green leaves are painted with Antwerp blue, white, light cadmium, light red and ivory black. In the shadows add raw umber and substitute burnt Sienna for light red. For the lighter and warmer greens use vermillion in place of light red. In painting the bird, for the orange color use orange, cadmium, white, a little ivory black and light red. In the shadows use raw umber, orange, cadmium, madder lake and whatever white is needed; paint the high lights with medium cadmium, white and a little ivory black. The brilliant black markings on the head, wings and tail are made with ivory black, a little permanent blue, burnt Sienna and white. For the claws and beak use raw umber, white, light red, yellow ochre, and a little ivory black. Lay in the general effect with flat bristle-brushes, and use the fine flat pointed sables for drawing the small stems, making deep accents, outlines and all details in finishing. To paint this design in water-colors, use the same colors given for oil, as they can be obtained in water-colors equally well. Substitute, however, in using water-colors, cobalt for permanent blue, rose-madder for madder lake and lamp black for ivory black, omitting the white altogether if transparent washes are used. An appropriate background for this design, either in oil or water-colors, would be a tone of very light warm gray, throwing shadows behind the flowers and bird. To paint this background in oil, use yellow ochre, white, light red, permanent blue and ivory black. If in using water-colors opaque colors are preferred, Chinese white is added to all the other colors.

PLATE 449 is a design for panel decoration, representing a branch of small purple plums grouped with a pink chrysanthemum having a yellow centre, and a large single flower resembling the althea or single hollyhock. This has leaves shading from salmon-color above to dark rich crimson or wine-color at the centre. The little yellow-headed stamens stand out strongly relieved against the dark red. To paint the plums, use cobalt or permanent blue, a little madder lake, raw umber, ivory black, white and yellow ochre for the general tone; for the shadows use ivory black, permanent blue, white and burnt Sienna. The "bloom," or surface tint, which is a light blue gray, is painted with ivory black, permanent blue, white and a little light red. For the pink chrysanthemum use madder lake, vermillion, white, a little ivory black and raw umber, adding light red in the shadows and omitting vermillion. The yellow centre is painted with medium cadmium, white and ivory black, shaded with the same colors, adding raw umber and burnt Sienna. To paint the salmon-colored petals of the althea, use vermillion, yellow ochre, white, madder lake, a very little cadmium, and a little ivory black. In shading use these same colors, omitting the vermillion and adding raw umber and light red. The deep wine-colored tone at the centre is painted with madder lake, a little cadmium, a little white and ivory black. The yellow stamens are put in with crisp sharp touches without blending; use for this a small flat pointed No. 6 sable brush. In painting the green leaves, mark the difference between the rather cool dark tone of those of the althea and the warmer and brighter shades of the others. In the immediate foreground